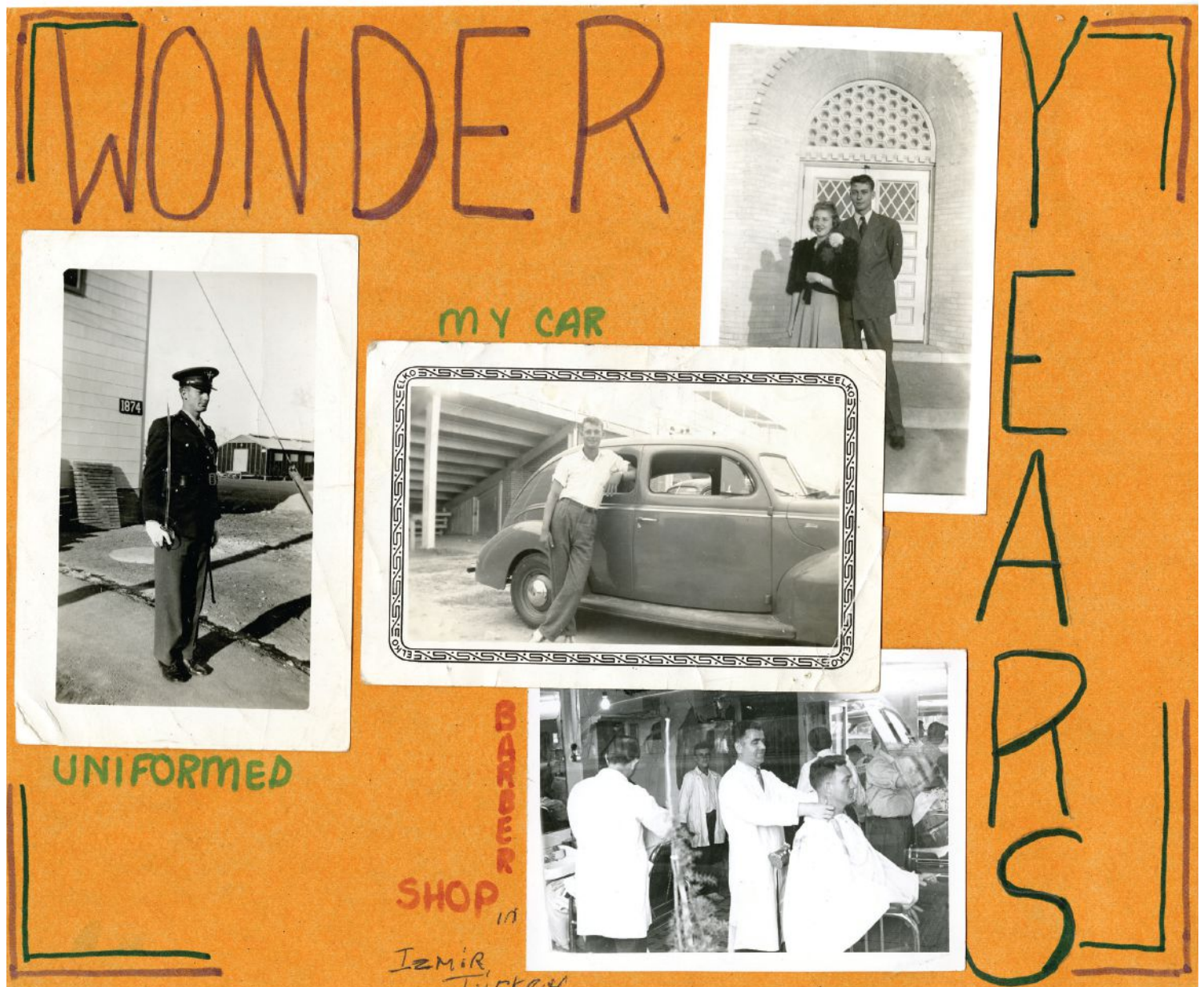


OUTLOOK

January/February 2014

Published by the Society of American Archivists





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Courtesy of The Center for Jewish History.

Mapping the Offenbach Archival Depot

The Center for Jewish History develops a visual representation of looted libraries from World War II.

Melanie J. Meyers and David P. Rosenberg

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Courtesy of the University of California, Los Angeles, Library Special Collections.

Large-Scale Digitization

The Los Angeles Aqueduct Digital Platform provides centralized access to archival resources documenting the aqueduct and serves as a platform for scholars to share engaging research to further contextualize the aqueduct's history.

Kylie Harris

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Our Bodies, Our Histories

Four Louisiana State University graduate students share insights gathered from interviews and surveys on the archival worth of tattoos.

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Vote in SAA Election March 13 to April 13

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COVER PHOTO: Wonder Years: Scrapbook page from an album by Colonel Worth M. Speed. Speed joined the Army Air Forces in July 1940, and in 1945 was assigned to an infantry division and was taken prisoner by German soldiers but was eventually liberated by United States soldiers. He went on to serve in Korea and Vietnam before retiring in 1973. This album is held in Texas A&M University-Commerce Libraries' Northeast Texas Digital Collections. Students in the Honors College at the university are working to preserve stories like Speed's with the East Texas War and Memory Project. For more on this project, go to page 3. *Col. Worth M. Speed Albums, Accession Number 3578.jp2, James G. Gee Library Special Collections Department, Texas A&M University-Commerce, Commerce, Texas.*



PRESIDENT'S MESSAGE

Danna C. Bell

dbellr@att.net

Thinking about the Next Generation

My full-time job involves working with teachers to help them use primary sources to engage students, encourage critical thinking, and expand knowledge. The majority of my colleagues are teachers, so we spend a lot of time working on professional development materials and creating curricular materials teachers can use. It's extremely rare for us to work with students, but members of my team helped create a program called LOC Box, which helps students learn about the Library of Congress using the Thomas Jefferson building as a primary source. The program helps students gain effective communication, observation, and critical thinking skills while also doing a variety of hands-on activities.

The staff member who coordinates our office's social media activities recently told us a teacher was live tweeting about his students participation in the LOC Box activity. The teacher included some wonderful images of his students. Our colleague was able to engage with the teacher through Twitter and eventually went over to the Jefferson building to spend some time with the class. Seeing the images of the students was wonderful, and reminded me of the importance of getting

students to use archives and primary sources early in their academic careers.

At the 2013 Joint Annual Meeting in New Orleans, I was honored to chair Session 702, "Opportunities for Archives and Archivists in the Changing Landscape of K-12 Public Education," in which teachers spoke about their experiences using primary sources in the classroom and how having the opportunity to work with these sources often led to better grades and more positive interactions both in and outside of the classroom. One teacher put up a slide begging archivists to come into the schools and to find ways to interact with teachers and their students.

You may be wondering why in the world you should consider working with the K-12 community. The adoption of the Common Core State Standards in much of the United States provides archivists with a huge opportunity to take center stage in the education of K-12 students. The Common Core State Standards mandate the use of primary sources in the classroom. And we as archivists have these resources.

What can we do to support the K-12 community while also dealing with our own concerns about scarce resources? Here are some suggestions:

1. Learn more about the standards and how primary sources are used. Talk to teachers or school principals in your communities. See what they need for their classes and discuss how you can support their curricular needs.
2. Think about your collections and what materials you have to support teachers—and don't just limit yourself to social studies. Teachers can use primary sources in math, science, English, and foreign language courses, to name a few.
3. Team up with a teacher and provide materials they can use in the classroom. Take the opportunity to introduce students to archival materials and issues of preserving and protecting these resources.
4. If you can't go to the classroom, see if you can create duplicate materials that teachers can use in the classroom. You might create several packets, including several items that teachers could borrow from the library media specialist.

Think about spending time with students in your communities. It may lead to unexpected advocacy and support for your repositories. ■

ARCHIVAL OUTLOOK



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The Society of American Archivists serves the education and information needs of its members and provides leadership to help ensure the identification, preservation, and use of the nation's historical record.

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REDEFINING THE UNDERGRADUATE

Using Oral History Projects to Promote Undergraduate Scholarship in the Archives

Andrea Weddle with Hayley Hasik and Jackson Dailey, Texas A&M University–Commerce

Some archivists might balk at the idea of allowing undergraduates to conduct oral history interviews on behalf of their archives. Graduate students, after all, have more practice in the craft and have honed their specialties. But at the Special Collections Department at Texas A&M University–Commerce, we’ve found that undergraduates bring a lot to the table: they are enthusiastic, eager to learn and advance scholastically, technologically adept, and willing to take instruction.

Texas A&M University–Commerce undergraduates are currently conducting oral histories with veterans as part of the East Texas War and Memory Project (ETWMP). The students developed the idea for the project and, with the guidance of faculty, have revitalized our oral history program. One year later, with 18 interns, 120 interviews, and a lecture series under our belts, we’re all overwhelmed by the project’s success.

War and Memory Project

The project began taking shape two years ago when Digital Collections Librarian Adam Northam and I worked with Dr. Eric Gruver, assistant dean of the Honors College, to incorporate primary sources into his history courses. Given Gruver’s interest in war and memory, we selected a batch of unprocessed World War II interviews and tasked the students with writing contextualized summaries. The students flourished with this assignment, and a group of six students came up with the idea to begin conducting interviews themselves. Those six students enrolled in an internship in the archives, and the ETWMP was launched.

With no guidebook for this type of course, we initially took things slowly. It was clear the students were eager to interview veterans, but they lacked confidence. We spent several weeks discussing oral history best practices, etiquette, consent forms, technological requirements, the

Above photo: Intern Austin Baxley interviewing veteran Jerry Lamb, who served as a naval photographer in the US Navy Reserve during the Vietnam War. *Courtesy of Texas A&M University–Commerce.*

types of questions to ask and avoid, and how to handle uncomfortable situations. Students reviewed preexisting interviews to find examples of both positive and negative interactions with interviewees and discussed what they would have done differently as the interviewer.

Conducting Interviews

Intern Hayley Hasik volunteered to conduct the project’s first interview while her classmates observed. The interview was conducted on campus with the grandmother of one of their classmates. The interviewee had vivid recollections of growing up in Hungary during World War II, including hiding from German soldiers in hay bales outside her home. Despite the initial

Continued on page 24 >>

Nazi forces extensively looted cultural treasures from the countries they invaded and occupied during the Second World War. Paintings, sculptures, artifacts—anything that could be plundered was confiscated and added to the spoils of war. The armed conflict that was overtaking Europe also was destroying locations of cultural significance; museums, synagogues, churches, bridges, and other structures of historical import were frequently damaged or ruined by the ongoing military campaigns. A lesser-known fact, however, is that books were frequently plundered by the Nazis, entire libraries confiscated for the German cause.

Allied commander Dwight D. Eisenhower issued a directive that was the first of its kind, forbidding troops of looting, destroying, or billeting in structures deemed historically or culturally significant. To assist in making these determinations and to eventually repatriate the ill-gotten gains, the Allied army created a division called the MFAA, or Monuments, Fine Arts, and Archives division. This group was comprised of approximately four hundred men and

women trained in conservation, museum studies, library science, and art history. Colloquially referred to as the “Monuments Men,” these individuals were charged with saving monuments and buildings and returning stolen materials to their owners.

Stamps that Tell a Story

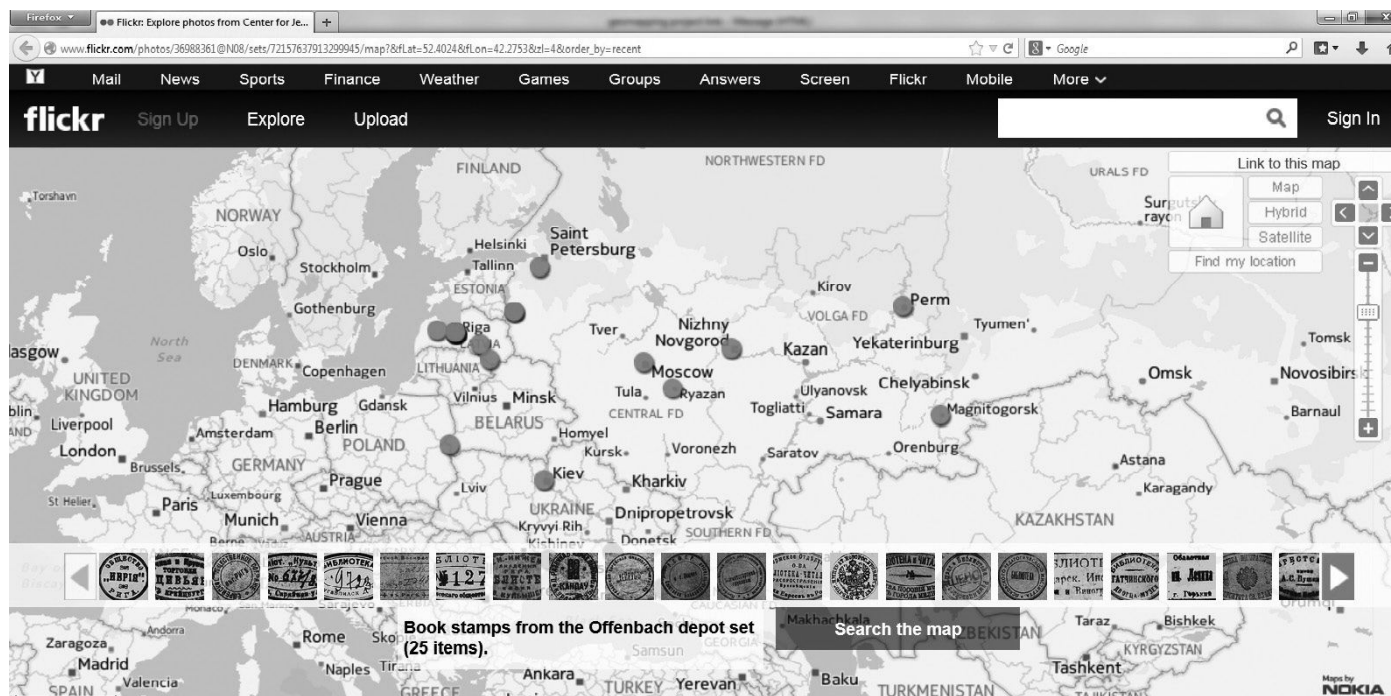
In 1946, the MFAA dispatched one of the Monuments Men, Colonel Seymour Pomrenze, to sort through the looted books

stored at the Offenbach Archival Depot—located just outside Frankfurt, Germany—and to identify and repatriate items to their libraries. Among the libraries saved by Pomrenze was the Library Rosenthaliana, which was returned to the Netherlands, and the YIVO collection (currently housed here at The Center for Jewish History [CJH]), which was transferred to a new home in New York City, as the previous YIVO location in Vilna, Lithuania, had been completely destroyed.

The American Jewish Historical Society (also housed at CJH) holds the papers of Colonel Pomrenze. Among the items in the collection are two scrapbooks of archival markings from the books sorted at the Offenbach Depot. These books contain pictures of identifying plates and marks of items stored in the Offenbach, organized by country; together, they compose an exhaustive chronicle of book plunder. CJH also holds items in various partner collections that boast a variety of book stamps represented at the Offenbach. For example, the YIVO library has a book



Melanie J. Meyers and David P. Rosenberg,
The Center for Jewish History



Courtesy of The Center for Jewish History.

featuring four stamps: the mark of the original owner who donated the book to the YIVO library in the early twentieth century, the mark of the YIVO library in Vilna, the stamp that shows German confiscation, and the stamp of the YIVO library in America, after it was repatriated in the 1940s. The four stamps tell a complex story of a book that made its way across war-torn Europe to New York City.

Mapping the Books

Thanks to a scholar who visited the CJH reading room, we discovered the work of Dr. Mitchell Fraas, a scholar and special collections librarian at The University of Pennsylvania. Fraas was doing his own work on the Offenbach stamps using microfilm from the National Archives and Records Administration to map German stamps using the Viewshare platform. While he mapped much of Germany, he hadn't started the Russian/Baltic stamps. This seemed to be a project tailor-made for collaboration, so we started discussing our mutual interests and how we could make the project more comprehensive.

Although we tinkered with the format in the past—for instance, we considered mapping cookbooks in a regional cookbook collection—this seemed like the ideal candidate for geo-mapping for a number of reasons: the archival material was already digitized, it was large in scope but could also be split up into regional datasets, the locations were easy to read and understand, and, perhaps most importantly, the scale of

looting is much easier to grasp with a map of locations. There was a real purpose and visual advantage to using this format.

We explored several online platforms that were designed to facilitate this type of work. We took a sample set of images that were more complex than the book stamps so we could test variables, such as color versus

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SAA's Own "Monuments Man"

Seymour Pomrenze (1915–2011), an SAA Fellow and longtime member, was a decorated WWII hero and the first head of the Offenbach Archival Depot (OAD). From February to May 1946, Pomrenze organized the depot's procedures and worked to return books and religious artifacts to their rightful owners. Pomrenze's obituary described the OAD as "the literary remains of a decimated Jewish civilization. And if a collection of stolen books could properly be called a library, then at the time it was the largest Jewish library ever assembled."

For more on the OAD, see "White Gloves Sessions: Towson University Raises Awareness about Unique Collection" in the March/April 2013 issue of *Archival Outlook*.

If you want more on the monuments men, you can check them out this winter on the big screen: ***The Monuments Men***, starring George Clooney, Matt Damon, and Cate Blanchett, depicts an unlikely World War II platoon tasked with rescuing art masterpieces from Nazi thieves.

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YOUR PERFECT PITCH

Elevator Speeches from the Field

Nora Murphy, MIT Institute Archives and Special Collections

An elevator speech is not about telling your entire story in one breath. It's about capturing the attention and interest of your audience so you can start a conversation. Useful websites like ElevatorSpeech.com and the Harvard Business School Elevator Speech Builder discourage making rote speeches and instead suggest using a core concept that will connect with the audience at hand.

In Session 704 at the 2013 CoSA/SAA Joint Annual Meeting, panelists shared situations in which they had to make elevator speeches as well as the effective tactics they used in crafting a speech that stuck with their audiences.

Breaking It Down in the Break Room: A Serendipitous Pitch Gone Right

One day while working part-time at the Social Law Library in Boston, **Elise Dunham** found herself chatting with the executive director about her project to process the library's archives, which had been partially inventoried several years earlier. The look on his face expressed both intrigue and confusion. The director was excited about the project and asked questions that made for an excellent conversation about "More Progress, Less Process" (without actually diving into the complexities of the topic). As the conversation ended, the executive director asked her to write a summary of the project for a report to the Board of Trustees. She tested her elevator pitch, and hopefully planted a seed that will grow into an

appreciation of and resources for the Social Law Library archives.

Unexpected Treasures in the Creek Tribal Archives

Deidra Suwanee Dees wove a story about preserving treasures in the Creek Tribal Archives. Many years ago, a fire broke out in the home of Chief Calvin McGhee, where many records documenting the tribe's history had been kept. Other items had been damaged because of their storage conditions; they had been kept in attics or outbuildings, were baked in the sun, or were eaten by bugs and rodents. Dees worked to fill the void left by the lost records, leading the effort to work with people or organizations to obtain originals or copies. She also asked the tribe's records committee to invest in preservation methods by purchasing a freezer. Thanks to her elevator speech, they purchased a portable freezer to use to preserve old and new archival treasures.

Digital Curation MadLibs

Carolyn Hank avoids using archival jargon, instead opting for terms that are familiar to the public and convey the same sort of ideas. This led her to create "Mad Libs for Digital Curation." (Mad Libs is a word game where one player prompts another for a list of words to substitute for blanks in a story, before reading the story aloud). Hank thinks of the best verbs, nouns, adverbs, and adjectives to engage her audience. Hank also plays a "Six Degrees of Separation from Digital Curation" game when advocating.

She asks those who are unfamiliar with digital curation to give her a research, teaching, or learning area and explains how that area in six degrees or less relates to the lifecycle management of digital or born-digital content.

Archives: The Elementary Answer

When **Stacie Williams** worked at a public library, six-year-old Gabrielle had a very clear idea of what she did. But when Williams went to work in special collections, Gabrielle asked, "What's an archivist?" Williams knew she could not explain finding aids, provenance, or other complicated topics. Instead she told Gabrielle that archivists take old stuff and tell stories with it. She said, "Let's build a collection of Gabrielle. We'll gather a princess poster, an American Girl doll, artwork, workbooks, and lots of alphabet cards. We'll put all of these things in a box and it would tell people what kind of little girl you are. These are the types of stories we could tell." Now Gabrielle knows what archivists do.

Just Calling It an Archive Doesn't Make It an Archive

Dan Horvath uses different pitches for different situations and audiences, whether he's talking about his job or his institution. Each pitch has a similar approach; he mainly works to ensure that the person he's talking to doesn't feel ignorant. Horvath wants them to know he has an incredible job in

Continued on page 25 >>

Why Do Archivists Support Certification?

*It provides
a competitive edge*

*It strengthens the
profession*

*It recognizes professional
achievement and
commitment*



In the past decade, more than 1,300 professional archivists have felt it was important to sit for the Certified Archivist examination.

The next Certified Archivist examination will be held August 13, 2014 in Albany (NY), Madison (WI), Phoenix (AZ), Tuscaloosa (AL) and Washington (DC) -- and wherever five eligible candidates want to take it.

For more information about the Certified Archivist examination, please go to the ACA website (www.certifiedarchivists.org) or contact the ACA office (518-694-8471 or aca@caphill.com).

LARGE-SCALE DIGITIZATION

Developing the Los Angeles Aqueduct Digital Platform

Kylie Harris, Graduate Student, University of California, Los Angeles

Many California cultural heritage institutions worked tirelessly on digitization projects, educational programming, and water resources research to commemorate the centennial on November 5, 2013, of the Los Angeles Aqueduct's opening. These projects aimed to increase discoverability of records that document the aqueduct's history and impact, as well as to highlight the future of water conservation.

The site currently hosts digitized resources from LSC, and it will soon include digital content from six institutional partners that participated in related digitization projects.

Prior to the commencement of these digitization projects, most of these materials were inaccessible to the general public and the scholarly community. Integrating the resources of these six partner institutions into the LAADP will allow LSC to provide the research community with unprecedented, centralized access to thousands of archival materials relevant to water resources in Southern California.

In a departure from typical digitization projects, UCLA took an innovative approach to developing this platform by asking scholars in the Center for Primary Research and Training (CFPRT), a program within LSC, to create original scholarship that contextualizes the Los Angeles Aqueduct through the lens of their own academic disciplines. During the summer quarter, Sara Torres, a PhD candidate in English, and Matthias Stork, a PhD candidate in cinema and media studies, used archival resources from UCLA's holdings to create projects based on their scholastic interests, including photo essays on construction and American history, civic resistance to the aqueduct, and a video essay on history and myth in Roman Polanski's film *Chinatown*, which documents California's water wars. Current CFPRT scholars are also creating tertiary resources, such as maps, timelines, and annotated bibliographies. Future iterations of the site will encourage community involvement through an interactive component.

Developing the Platform

As a library and information science student at UCLA, I was immediately drawn to the LAADP project. I specialized in archival studies, so the opportunity to work on such an interesting and monumental digitization project and provide access to essential archival materials was a pivotal experience. As the digitization scholar in the CFPRT, I managed the digitization elements of the project. During this twelve-week position, my main responsibilities were to conduct a comprehensive survey of materials potentially relevant to the aqueduct, develop a digitization workflow for the project, digitize and create metadata for priority materials, and establish protocols for quality control.

During my first week on the LAADP team, LAADP Project Manager Jasmine Jones shared with me a compilation of resources to build my knowledge of digitization projects, including case studies from other institutions, digitization guidelines, and metadata standards. One of the most useful of these resources was "From Investigation to Implementation: Building a Program for the Large-Scale Digitization of Manuscripts," developed by University of North Carolina Southern Historical Collection. This helpful resource included documentation of the project they developed. Many institutions are facing the same challenges with digitization projects, and sharing these resources allows institutions to learn from each other so they don't reinvent the wheel for each project.

During this first week I also surveyed collections that potentially had relevant



Homepage of the Los Angeles Aqueduct Digital Platform, available at <http://digital.library.ucla.edu/aqueduct/>. Courtesy of the University of California, Los Angeles, Library Special Collections.

The Los Angeles Aqueduct Digital Platform

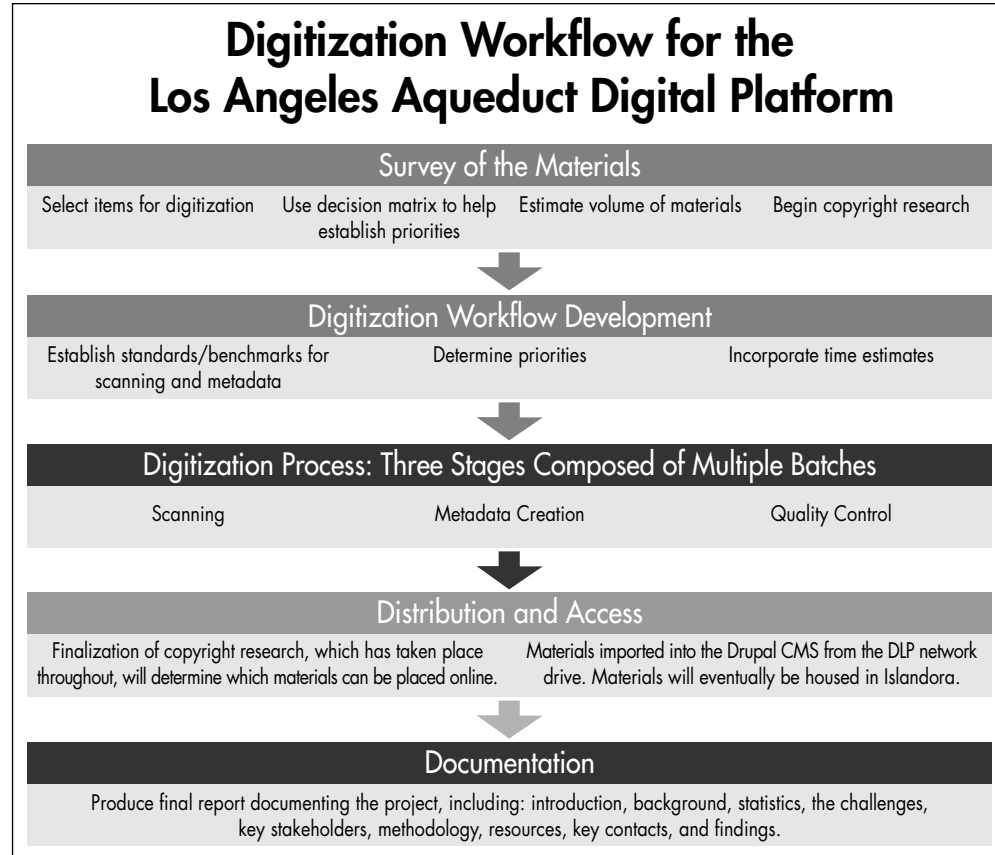
The University of California, Los Angeles (UCLA) Library Special Collections (LSC) developed the Los Angeles Aqueduct Digital Platform (LAADP) for two primary purposes: to provide centralized access to archival resources that document the aqueduct and to act as a platform for scholars to share research that contextualizes the aqueduct's history.

materials based on a list Jones developed after performing a keyword search of LSC's finding aids on the Online Archive of California. I selected and inventoried materials using a decision matrix that Jones created based on a model implemented by UNC. We prioritized collections based on a number of criteria, namely whether the collection had visual materials and the dates of a collection's creation.

I also met with the rest of the LAADP project team to discuss our work. This conversation gave me an idea of what materials and collections could potentially be used for their scholarship projects. While I surveyed archival materials throughout the first half of the summer, I shared the items I thought might be of interest to them. As they reviewed those materials, they flagged items they wanted to use. We prioritized those materials in our digitization plan to ensure they would be digitized and described in time for the release of the platform.

The Digitization Workflow

Throughout the summer, I developed and implemented a digitization workflow to efficiently digitize the vast quantity of items in time for the release of the platform in November. I then began scanning and creating metadata for the aqueduct-related



Courtesy of the University of California, Los Angeles, Library Special Collections.

materials. Based on a cost-benefit analysis, we decided to digitize all the items in house using Epson flatbed scanners for the majority of the materials and a Canon digital camera for oversized items. Due to time constraints, I captured the most

basic required metadata elements in Excel spreadsheets as I scanned (CFPRT Digital Initiatives Scholar Julie Kalmar worked to augment that metadata).

Continued on page 23 >>



HOLLINGER METAL EDGE

Archival Storage Materials

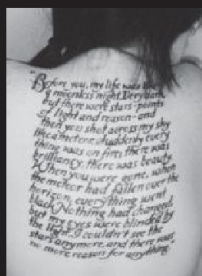
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Our Bodies, Our Histories



Tattoos as Archival Material

Meaghan Li, Rachel Gifford, Kasie Eckman, and Katie Cheramie
Louisiana State University

A cross in remembrance of a lost friend. A motto honoring one's military service. A depiction of Tweety Bird highlighting a wild night out. Whatever the inscription, a tattoo is an extension of its owner and conveys a story.

In 2009, archivist Kirsten Wright recognized a problem faced by archival collections documenting nineteenth-century Polynesian tribal tattooing. The collections provided a record of the cultural practice of tattooing, but did not give the context of the physical tattoo. Wright explained that tattoos are inherently physical objects that do not outlive their owners. The explanations of the tribal tattoos were recorded as secondary sources and were archived to preserve cultural practices.¹

Wright suggested folksonomy as a way to include a narrative about the tattoo as a physical object. Folksonomy, the tagging of websites and photography with user-generated words, first appeared in 2004 as a means to include user descriptions with records.² Wright argued that this type of inclusive archiving practice could "connect the records back to the tattoos themselves and bring into focus the notion that the tattoos are records themselves."³

The November/December 2012 issue of *Archival Outlook* featured Randall Jimerson's review of the 2012 SAA Annual Meeting session "Coloring Outside the Lines: Tattoos as Personal Archives." The review discussed the prevalence of tattoos among Americans and their significant archival value. The article, once again, highlighted the problem

of archivists' narrow definition of an archival record and the struggle to preserve this undocumented trend.

We accepted the challenge issued by the session to brainstorm ways to incorporate tattoos into the archival setting. Through interviews and surveys, we strove to understand tattoo owners' perspectives regarding the archival value of their inscriptions and the archival profession's thoughts concerning the development of archival practices for preserving bodily markings. The results yielded various insights on the archival worth of tattoos along with some interesting suggestions on how to accommodate tattoos into archival holdings (think *The Silence of the Lambs*).⁴ We presented our findings at the Graduate Student Poster Presentation at the CoSA/SAA 2013 Joint Annual Meeting last August in New Orleans.

Research Methodology

Our initial study involved informal interviews of nineteen females and six males between the ages of twenty and forty in Southern Louisiana, Southwest Mississippi, and Missouri from May through July 2013. We chose these individuals because they possessed one or more tattoos.

We conducted the second survey, which was voluntary, online, and anonymous, using SurveyMonkey. We distributed the survey via email to several SAA roundtables. It was also posted on the SAA Louisiana State University (LSU) Chapter Facebook

page and distributed via the LSU School of Library and Information Science listserv. The survey, created and opened after the Annual Meeting on September 24, 2013, remained open for six weeks (forty-three days). During that time, 250 participants completed the survey.

The survey consisted of a series of six questions. Five called for a yes or no answer, and one required a text answer. Of the five questions in yes or no format, two allowed for comments. Participants were allowed to skip all questions except for the question that required a text answer. We analyzed the responses using the "Question Summaries" feature on the SurveyMonkey website.

Analysis

Our initial study yielded suggestive results. It revealed the following "types" of tattoos:

- 7 death/memorial
- 1 personal triumph
- 10 artistic
- 8 life stories
- 1 memories
- 2 spiritual/religious

When respondents were asked if they considered their body an archive for their history, 17 replied "yes," 4 replied "no," and 4 replied "I do now."

Question One

The questionnaire for the second survey began with the crux of the current tattoo dilemma, and each question built on the previous one. We started with appraisal.

Question one asked if the individual believed that a tattoo should be considered archival material, causing the body to be an archive. Sixty-five percent of the respondents (164 individuals) agreed that tattoos can be considered archival materials, and the individual's body an archive. Though we allowed no comments in this section, some respondents referred to it in other sections. One note, in particular, mentioned that the respondent felt the need to respond in the negative to this question, because, though she believed tattoos could be considered archival material, she did not consider the individual's body an archival repository.⁵

Question Two

The second question sought to understand the correlation between the tattoo's image and its value. This question is undeniably subjective but necessary. Archival appraisal requires placing a value on the item to be preserved, therefore, one must understand how that value would be decided.

Seventy-two percent of respondents (178 individuals) responded that a correlation could be made between the tattoo's image and the probability that the tattoo would be considered archival material. Yet the subjective nature of this question means

that the answers provided are not very clear. Negative responses could indicate that a respondent doesn't believe that tattoos should be considered archival material, or that all tattoos should be given the same value regardless of the image.

Question Three

Question three sought to clarify the subjectivity issues raised in the previous question. It bluntly questioned the value of one tattoo over another by asking if a Muppet Baby tattoo was less archival than a memorial tattoo. Interestingly enough, 13 percent of the participants (33 individuals) chose to skip this question. Of the remaining responses, 82 percent (180 individuals) answered in the negative; in other words, they indicated that one tattoo would not be considered less archival based on the tattoo's image. Therefore, though the respondents indicated a correlation between image and value, it appears that value cannot be based solely on image.

This question allowed comments, and 25 percent of the respondents supplemented their answer. The most common theme among these comments observed the need for more information to effectively appraise the value of a Muppet Baby tattoo through

context. Appraisal is a process of contextual evaluation, and an archivist would need more than a single image to complete the process. Other comments mentioned the need to consult the archive's collecting policy. A Muppet Baby tattoo might have archival value, yet the collecting policy of an institution defines what will be included in its particular archives. It should also be noted that a few of the comments indicated the individual believed neither the Muppet Baby nor the memorial tattoo could be considered archival material.

Question Four

Question four bridged the gap between deciding archival value and determining archival action by asking if tattoos should receive long-term preservation. Seventy-three percent of the respondents (165 individuals) answered affirmatively, 26 percent (58 individuals) responded negatively, and 10 percent (27 individuals) chose not to respond to this question. The respondents made a clear distinction between preserving the image or facsimile of the tattoo and not the tattoo itself. The comments focused on the intent of the individual who had the tattoo. Many respondents commented on the fact that

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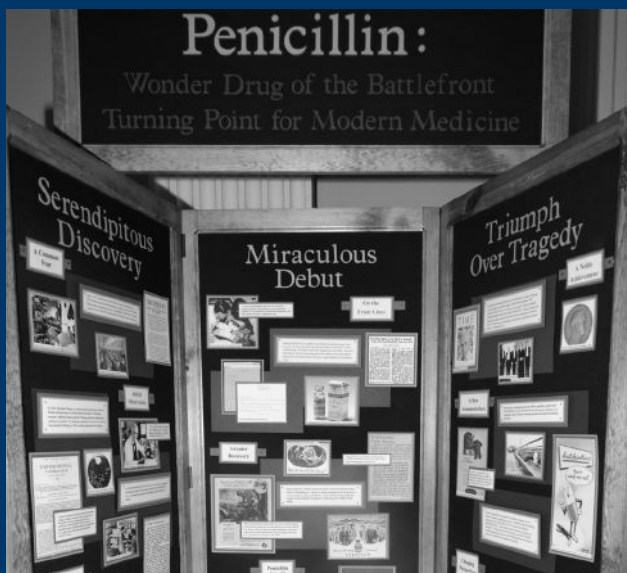
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Photos, top down: A student competes in the senior performance category at the 2013 NHD National Contest in College Park, Maryland; This exhibit board from the 2013 NHD National Contest, titled "Penicillin: Wonder Drug of the Battlefront, Turning Point for Modern Medicine," was created by Hannah Scott, a student at Odessa Middle School in Odessa, Missouri; A student showing his website during the judge's interview at the 2013 NHD National Contest. All photos courtesy of National History Day.

As an archivist, you know the excitement of finding that one document: the photo, map, or text source that proves your thesis right (or wrong). You know how exciting it is to see a document in the original handwriting of George Washington or Alice Paul, the thrill of touching a map that's more than one hundred years old, and the honor of examining photographs of an event. Imagine sharing these humbling experiences with teenagers.

I know, I know: preteens and teens can be a scary bunch. They talk loudly, move in packs, are perpetually connected to their cellphones, and chew too much gum. But they are a key audience for your organizations. They are the young adults who we are preparing to be citizens, and they need to know the significance of archives. After reading this article, I hope you will consider becoming involved in National History Day (NHD) and working with middle and high school students to introduce them to or further expand their knowledge of archives.

About the Program

NHD (<http://www.nhd.org/>) is a program that helps more than 600,000 students lead the educational process. Students choose if they want to work independently or collaboratively, and then they select a topic, research it, write a thesis statement, tie it to an annual theme, and develop their choice of final product. Students can write papers, develop websites, create documentaries, build museum exhibits, or script performances to present their work. The program allows students to investigate areas of their own interest while learning key skills. Students hone their abilities to sort through research, work with others, produce a technologically competent piece of work, edit their writing, speak in public, and, most importantly, produce work of which they are proud. The projects are impressive; visit <http://www.nhd.org/StudentProjectExamples.htm> to see samples from the 2013 national contest.

An NHD project is not a history report; the goal is not to recite facts and rattle off dates. Rather, students focus their analysis of people or events around an annual theme. The theme (Rights and Responsibilities in History in 2014 and Leadership and Legacy in History in 2015) helps the students to frame their analysis and make a case about why their person or event in history matters. It helps students set a context and make a conclusion.

NHD then provides a tiered contest structure. The contest is an avenue for students to exhibit their work to a panel of community members, often historians, museum experts, teachers, veterans, or local volunteers. These judges view the students' work and question them on their research and choices. This gives students the authentic experience of having to show their work and receive feedback from unfamiliar adults. Many areas have regional contests, where the best entries advance to the state level and then on to the national contest, held at the University of Maryland each June.

I can attest to the power of this program—I was an NHD kid. I wrote papers on the history of radio, the D-Day Invasion, the Yalta Conference,

Continued on page 27 >>



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TRADEMARKS OF A VITALLY FUNCTIONING STATE ARCHIVES

Florent Hardy Jr., PhD, Louisiana State Archives

Every state and territory in the United States is facing an information explosion, with an ever-increasing amount of information produced each day. According to the Council of State Archivists (CoSA) publication *The Importance of State Archives*, the dramatic growth in government activity during the twentieth century was accompanied by an exponential surge in the production of permanent records. This increase in government-produced information has catapulted the importance of state archives throughout the nation.

In addition to traditional duties, state archives must also focus on transparency, civil and property rights, changing technologies, and protection from all disasters. State archives should use the following tools to effectively run their repositories and communicate their value to national and state leaders, stakeholders, and the public.

Effective Staffing

The mission of any state archives is ideally addressed by a professional and experienced staff. Nationally, administrator titles include state archivist and director, state archivist and public records administrator, chief of archives, administrator, assistant commissioner, administrative archivist, state records administrator, or director. This important position must be filled with an administrator who has the qualifications and the personal fortitude to promote and protect the states' historical treasures.

Ideally, the administrator should have supervisory control of all facets of the archival holdings, ranging from acquisition and proper storage and records retention to accessibility. An assistant administrator can provide essential coordination among section heads as well as valuable assistance with the State Historical Records Advisory Board (SHRAB); support organizations; public relations; outreach; and liaison with archival, historical, genealogical, and records management organizations at all levels. All of these functions will be successful only with the active and visible support of a knowledgeable appointing authority.

Qualifications are important, but a positive, service-focused attitude is also crucial. Regular professional development opportunities should be made available to staff. In addition, administrative staff should hold regularly scheduled meetings to enhance accountability and develop attainable objectives, steps to achieve these objectives, and timely evaluations and follow-up meetings.



Left to right: Louisiana's archival collections are carefully protected in a climate-controlled environment in the state archives, Louisiana's primary governmental records repository; The ten flags that have flown over Louisiana are displayed in the Louisiana State Archives plaza, and Louisiana's histories-in-stone adorn the facade of the structure; The entrance to the Erbon and Marie Wise Genealogical Library welcomes visitors from across the nation and around the world; Reader printers in the Archives Research Library assist patrons in conducting their research; The Archives Avenue view of the stately Louisiana State Archives building, dedicated in 1987. *Courtesy of the Louisiana State Archives.*

Advocating for State Archives in Georgia

The Georgia Department of Archives and History faced near closure in November 2011. The Georgia Secretary of State recommended closing the archives except by appointments due to budget cuts. Fortunately for the archives, many residents and two groups rallied to keep them open. The Friends of Georgia Archives and the Coalition to Preserve the Georgia Archives used a rally and picketing, social media, an online petition, and a website, in addition to traditional media outlets like radio, television, newspaper, and journal articles to get the word out. Thanks to this support, the Georgia Archives received additional funding from the governor and later the Georgia legislature to avoid appointments. The archives is now controlled by the Georgia Board of Regents and is open four days a week.

—Kaye Lanning Minchew, Executive Director, Troup County Historical Society and Archives. This information was shared during Session 605: "All for One and One for All: State Archives and Effective Archival Advocacy" at the CoSA/SAA 2013 Joint Annual Meeting.

Compose Clear Legislation

Properly worded legislation is critical to the function of any state archives. Legislation should be carefully crafted and include input from stakeholders, especially archivists, historians, genealogists, and records managers. Objectives for the successful management of the archives should be succinctly and directly stated, and the administrative authority charged with records management should be clearly identified.

Tap Into Resources

To assure a coordinated effort in preserving the state's historical treasures and to address national mandates and trends, the state archives should work closely with CoSA, which facilitates networking and project collaboration among the directors of the states' archival agencies. State archives should also be familiar with the resources of the National Archives and Records Administration (NARA) and the National Historical Publications Records Commission (NHPRC), which can provide state-administered grants that promote the preservation of the state's history. Each state must have a functioning SHRAB to receive NHPRC funds. The SHRAB serves as a clearinghouse for review and comment on proposals submitted by eligible agencies within the state for NHPRC funding.

Advocating for State Archives at CoSA

CoSA has been actively advocating on a number of fronts on behalf of state archives. In 2013 it published *The Importance of State Archives* to support the work of state archives and demonstrate the incredible value of state government records. This report addresses how state archival records are instrumental in documenting government, promoting history, and providing security rights. Examples of stories about the value of archival records are provided to demonstrate how these records have been used in legal proceedings, serving the needs of citizens, supporting curriculum, providing family history resources, and even to save lives. State archives use this tool with examples from their own collections as part of their advocacy and awareness efforts. For an online copy of this publication, see <http://www.statearchivists.org/reports/index.htm>.

—Kathleen Roe, Director of Archives and Records Management Operations, New York State Archives. This information was shared during Session 605: "All for One and One for All: State Archives and Effective Archival Advocacy" at the CoSA/SAA 2013 Joint Annual Meeting.

Educating and Connecting with the Community

Community relations are essential to the success of the state archives. Open houses, lectures, tours, and timely exhibits can help introduce the resources of state archives to the public. Outreach

presentations to groups such as the Daughters and Sons of the American Revolution, genealogical and historical organizations, Kiwanis, Lions International, Optimist, Rotary, and other civic clubs are both educational and beneficial to any state archives in addressing its mission. These groups can become the best public support system and can attract private donations. State archives also should promote practical archival activities during American Archives Month in October.

State archives staff should connect with their patrons by expressing not only the value of state archives but also the value of personal archives. Educate community members on preserving family memorabilia by keeping it in a dark, dry, safe place with a consistent temperature, preferably in acid-free containers. Provide introductory brochures to your institutions' visitors to further educate them on the importance of archives.

* * *

State archives face more challenges than ever. By effectively using these tools and gaining the support of partners and the public, we can succeed in preserving our states' records and giving our communities access to their history. ■

Establish an Active Public Support Group and Partnerships

An active public support group led by the state records administrator and director is key to the vitality and enhanced success of state archives. This support group should address the express needs of the agency and archival community and assist in the development and maintenance of partnerships with archival, historical, genealogical, and records management organizations, such as SAA, the Association of Records Managers and Administrators (ARMA), local archives and manuscripts associations, historical associations and societies, library associations, and the public.

To form effective partnerships, it's important to maintain open communication of administrative policies and procedures. When feasible, the administrator should visit local, regional, and other state archives to maintain an open communication exchange. Partnerships with educational institutions also can provide benefits—such as interns or volunteers—and can be a source of new ideas to keep archives current with trends and open to opportunities for improvement.

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NYU Libraries Debuts New Guide and Template

Digitizing Video for Long-Term Preservation: An RFP Guide and Template, published by the New York University (NYU) Libraries and funded by The Andrew W. Mellon Foundation, takes an institution through the process of drafting a request for proposals (RFP) for the transfer of analog video—especially VHS—to digital carriers for preservation. The template can be used by libraries, archives, and other cultural heritage institutions and submitted to qualified transfer vendors. The publication was developed with the guidance of video engineers, vendors, and other professionals and stakeholders in the media preservation field. A PDF of the publication is available here: <http://library.nyu.edu/var>.

First-Known Prison Narrative by African American Writer Discovered

Scholarly detective work has revealed that an 1858 manuscript, housed at Yale's Beinecke Rare Book and Manuscript Library, is the earliest-known prison memoir written by an African American. Acquired by the Beinecke in 2009, the book-length manuscript titled "The Life and Adventures of a Haunted Convict" and written under the name Robert Reed, eloquently describes the author's experiences while incarcerated in New York State from the 1830s through the 1850s. The memoir provides an insider's account of the prison system and race relations in the mid-nineteenth century.

Illinois State Archivist Celebrates Anniversary of Archives Building

Illinois Secretary of State and State Archivist Jesse White and the Illinois State Archives recently celebrated the seventy-fifth anniversary of the Margaret Cross Norton Building in Springfield. The facility opened in 1938 and was only the third building in the nation built specifically to house archival documents. Margaret Cross Norton, the state's first superintendent of the state archives from 1922 to 1957, was instrumental in planning the design and construction of the building.

Today, the building houses more than 75,000 cubic feet of state records in a collection that includes French and English colonial records, territorial records, more than one hundred Lincoln documents, and the state's first constitution. The Norton Building also serves as the home for the offices of the Illinois State Genealogical Society.

AASLH Unveils New Website

The American Association for State and Local History (AASLH) recently launched its new website, Home for History. In addition to traditional information about the services and programs AASLH offers, the website features fresh content from the field and resources and tools and serves as an online place for history professionals to engage and network. Visit the website at <http://www.aaslh.org/>.



FROM THE ARCHIVIST OF THE UNITED STATES

David S. Ferriero

National Archives and Records Administration
david.ferriero@nara.gov

NARA Opens New Permanent Exhibit on Struggle for Rights

There's something new and exciting at the National Archives. Our *Records of Rights* exhibit in the new David M. Rubenstein Gallery can be seen as soon as visitors enter the museum side of our National Archives Building in Washington, DC. This new permanent exhibit, the result of years of research and dedicated work by archives staff, opened in December 2013 and documents the long struggle that certain segments of our citizenry—African Americans, women, and immigrants—have endured before they acquired the full rights granted to white males in the Constitution. The gallery and the exhibit are made possible in part by the Foundation for the National Archives through the generous support of David M. Rubenstein, cofounder of The Carlyle Group.

What's On Display

After entering the Rubenstein Gallery, visitors first come to the 1297 Magna Carta, which Rubenstein himself purchased at auction several years ago and which he has graciously put on permanent display. It is the only copy of Magna Carta in the United States. Magna Carta is important to this exhibit because its authors insisted on limits to the power of the English throne, just as our Founding Fathers later insisted on limits on the federal government.

Inside the gallery, three areas highlight the stories of the groups that fought for their constitutional rights and document their advances and setbacks.

In the section called "Remember the Ladies," you'll see petitions for and against woman suffrage. An assortment of records documents the continuing struggle and culminates with the Nineteenth Amendment, ratified in 1920, giving women the right to vote, and the Equal Rights Amendment, which was never ratified.

In the section on immigration, "Yearning to Breathe Free," the 1860 census schedule for Lowell, Massachusetts, documents the presence of immigrant women "mill hands" from Ireland and Canada. In another encasement, you'll see two originals from the court case of Wong Kim Ark, which went to the Supreme Court and is generally credited with establishing the concept of birthright citizenship as a legal precedent.

In "Bending Towards Justice," which highlights the civil rights journey of African Americans, there are two letters to President Harry S. Truman about segregation—on playgrounds and in hotels—each from a young African American boy. Visitors will also find records relating to the service of an African American Revolutionary War veteran who fought "to obtain his freedom" and was discharged as a free man in 1783 by General George Washington.

Here at the National Archives, we are committed not only to preserving the documentation of the American story but also making it accessible in formats that are engaging and educational, whether on site or online.

Another encasement features a landmark document, which will change periodically. The first landmark document is the Fourteenth Amendment to the Constitution. It not only made former slaves citizens, it contained an "equal protection" clause that has been used

widely in such diverse legal areas as interstate commerce and school desegregation.

In all, we now have thirteen original documents—including the Fourteenth Amendment and Magna Carta—in the encasements. All except the Magna Carta will rotate with other originals when the conservators recommend it. Most documents will be on display about six months.

Interacting with Archives

In the center of the gallery a large touchscreen table offers a selection of more than 350 archives documents, photographs, and films. The records visitors can browse document the struggle of Americans to define, attain, and protect their rights on a wide variety of issues, such as citizenship, free speech, voting, and equal opportunities. Visitors can explore the documents, highlight individual records, react to their stories, and share them with others. They can even continue their exploration at home with the web version of the table (www.recordsofrights.org).

With the Rubenstein Gallery and its new permanent exhibit, visitors to the National Archives Museum will have access to even more of our remarkable holdings. We've improved that access with an elegant new Orientation Plaza, where visitors can find their bearings and plan their visits to the rest of the museum.

* * *

Here at the National Archives, we are committed not only to preserving the documentation of the American story but also making it accessible in formats that are engaging and educational, whether on site or online. ■

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MY JOURNEY TO DIGITAL

Building Confidence and Gaining Knowhow with DAS

Kate L. Blalack, Woody Guthrie Center

Completing graduate school was a pivotal moment—as an archivist, I would be one of the lucky professionals who would have an opportunity to influence the shape of historical collections. The impact of this idea became even more profound this past year as I completed my Digital Archives Specialist (DAS) coursework. Now that I've earned a DAS certificate, I'm in a better position to shape the future while keeping the past alive. Being an adventurer at heart, the DAS courses allowed me to explore uncharted territory, and what I found was that archivists are responsible not only for transferring data, but also for transferring context to the next phase—again and again—so that it maintains its semblance throughout history.

A New Frontier

I first heard about the DAS program while looking for courses in digital file management. I had recently earned my archival certification from the Academy of Certified Archivists, and I wanted to hone my skills and develop a specialty. With digital information becoming more and more prevalent, I found myself in the same position that many other archivists did. Digital information migration into new formats was inevitable, but the costs associated with perpetually maintaining space couldn't be ignored. I knew I had my work cut out for me, especially in a university setting.

While working at Oklahoma State University Library, I made another unforeseen discovery. I imported the library's existing content into ArchivesSpace and had the opportunity to work on digital collections with the department of Digital Library Services. I also was in charge of organizing our digital assets within the department on a separate drive. Because I was in constant communication with our information technology (IT) staff, I slowly realized I knew very little of their jargon,

and even less about how computer systems operated and stored information.

I was grateful to discover I was not the only archivist facing these challenges. People were asking questions, and more importantly, starting to find answers. Under the direction and excellent leadership of Dr. Jennifer Paustenbaugh (now the university librarian for Brigham Young University), I decided to pursue a DAS certificate. During my mentorship with Paustenbaugh, she taught me the value of seeing projects through to completion. I felt it was important to earn a DAS certificate; I saw it as a symbol of completion and following through on a goal. It's also a symbol of achievement, especially in our profession, where it sometimes feels as though nothing will ever be completed!

The Value of DAS

The overarching value of participating in the DAS program is that it gave me an invaluable set of communication tools for working with IT professionals, a framework for understanding the paradigm of the ever-changing microenvironment of the electronic world, and a better grasp of the ephemeral nature of digital assets. Digital formats are always in flux, and rather than digital archives being a permanent, electronically maintained master storage of our culture's history, digital archivists must treat the files and the archives as temporary vessels for transferring the vital information that cannot be permanently retained in any digital format.

SAA lists three key audiences that courses are directed toward: the Archivist Practitioner, the Archivist Manager, and the Archivist Administrator (<http://www2.archivists.org/prof-education/das>). I took courses that interested me and



Kate Blalack

that would aid me in better understanding mechanics and semantics. The core courses gave me an excellent foundation, and the additional courses gave me the vocabulary to work with my existing knowledge.

I learned about digital

appraisal and how easily we can get too much unnecessary digital information. I also learned how files are accessed and how to maintain and create archival PDFs and other archival digital formats.

Archivists are recordkeepers, but we also are responsible for ensuring that history is maintained within its context, and nowhere is it easier to lose provenance and original order than in a digital environment. The archivist must maintain a completely intangible medium and ensure that the information within is continuously brought back to its integrity with migration and checksums. Knowing everything is impossible, but we are responsible for understanding the essence of what we are trying to preserve. The DAS program provided me with those skills.

DAS has made me aware of the living nature of a digital environment. History has never been static but is quickening, and digital archivists are chasing a shape-shifter and hoping to catch the spirit. During the course of completing the DAS certificate, I switched jobs, and as of July 2013, I am now working as the archivist at the Woody Guthrie Center in Tulsa, Oklahoma. Perhaps the single most important part of earning this certificate is that it has given me the confidence to make decisions about our digital assets, choose appropriate storage options, handle the migration of our data, and to communicate with our IT team. DAS courses helped me learn how to interpret both worlds and bring them together. ■

COLLABORATION AND COMPATIBILITY IN WASHINGTON, DC

Jami Awalt (Tennessee State Library and Archives), Rachel D. Muse (Vermont State Archives and Records Administration), and Arlene Schmuland (University of Alaska Anchorage), 2014 Program Committee Co-Chairs

These days Washington, DC, isn't exactly known as a congenial gathering place for the constructive sharing of ideas. But the 2014 Joint Meeting of the Council of State Archivists (CoSA), National Association of Government Archives and Records Administrators (NAGARA), and Society of American Archivists (SAA) will change that! Members of our national associations will join forces in our nation's capital in August to learn from each other, share stories from our varied workplaces, celebrate successes, and find common ground. Join old friends and meet new ones August 10–16 at the Marriott Wardman Park in the heart of Woodley Park, Washington, DC.



Left to right, front to back: The 2014 Program Committee. Row One: Arlene Schmuland (SAA Co-Chair), University of Alaska Anchorage; Jami Awalt (CoSA Co-Chair), Tennessee State Library and Archives; Rachel D. Muse (NAGARA Co-Chair), Vermont State Archives and Records Administration; **Row Two:** Ted Ryan, The Coca-Cola Company; Susan McElrath, American University; Adriana Cuervo, Rutgers University; Leanda Gahegan, Charlotte Mecklenburg Library; Jillian Cuellar, University of California, Los Angeles; **Row Three:** John Metz, The Library of Virginia; Matt Blessing, Wisconsin Historical Society; Michael Sherman, Chatham County Administrative Services; Steven Szegedi, Dominican University; Arian Ravanbakhsh, National Archives at College Park.

More, More, More

Members of CoSA, NAGARA, and SAA have been coming together for years to develop a program that has something for everyone—and 2014 is no exception. Are you a federal records manager or a university archivist? Are you planning a digitization project for a small nonprofit organization or a massive state government? Are you a social activist, a student, or a science fiction fan? All of the above will find something to get excited about on the program this summer in Washington, DC.

This year's theme, *ARCHIVES*RECORDS: Ensuring Access*, was intended to be open to broad interpretation by session proposers. "Ensuring access" means many things to different people, from taking the steps necessary to be confident that digital records created today will be available for use by future researchers, to raising awareness about collections so that information gets into the hands of people who need it, to finding ways to raise the funds needed to sustain long-term archives programs.

Early on in our discussions about the Joint Meeting we agreed: We don't want attendees to have a chance to be bored!

The Call for Session Proposals reflected this attitude, noting that we wanted attendees to have more diversity in sessions, more session formats, and more opportunities to participate. We encouraged proposers to suggest their own ideas for alternative session formats, and we shortened sessions (to a maximum of 75 minutes) to make room for more variety, to keep people moving, and to allow for more interaction and informal networking throughout the day.

Record Numbers

We're gratified to have received a record number of proposals: 163! Despite government shutdowns and the usual distractions of daily working life, it was clear that our colleagues felt strongly that they had something to share. We were thrilled to watch our inbox fill to the brim with fascinating topics. The range of viewpoints and the variety within session proposals truly reflects the diversity of our community of archivists and records administrators.

The proposals were compiled and distributed to our "lucky 13" Program Committee members, who prioritized time in their busy schedules to carefully read and rate every

proposal we received. Ratings were based on concept, execution, relationship to theme, how compelling we found the topic, qualifications of speakers, and how the proposal fit into the priorities of the host associations.

We met in person in Chicago in November to review and select the sessions that we'll be bringing you this summer. With so many proposals on our plates, our task was mighty. We began our conversation in appropriate Chicago style: over plates heaped with deep-dish pizza. While we'd each had the opportunity to read and rate proposals on our own, the lively conversation we shared with our colleagues brought new aspects of each potential session to our attention. The days were long, the work was enthralling, and we wrapped up the weekend feeling satisfied that we'd put together a strong program with much to offer. Watch for the program schedule and registration to open in mid-April.

* * *

Please join us at the Marriott Wardman Park Hotel August 10–16. Take advantage of the cultural treasures that Washington has to offer and the intellectual riches embedded in this year's program. We hope to see you there! ■

SOCIETY OF AMERICAN ARCHIVISTS
2014 RESEARCH FORUM

“FOUNDATIONS AND INNOVATIONS”

TUESDAY, AUGUST 12, 9 A.M.–5 P.M.
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CALL FOR PARTICIPANTS / CALL FOR PRESENTATIONS

Participants’ enthusiastic response to the past seven Research Forums confirms that the full spectrum of research activities—from “pure” research to applied research to innovative practice—is of interest and value to the archives community. The 2014 Research Forum will build on previous success by continuing with a full day of presentations.

If you’re engaged in research . . . seeking to identify research-based solutions for your institution . . . willing to participate in the research cycle by serving as a beta site for research trials . . . or simply interested in what’s happening in research and innovation . . .

. . . then join us for the 8th annual SAA Research Forum: “Foundations and Innovations”

Researchers, practitioners, educators, students, and the curious across all sectors of archives and records management are invited to participate. Use the Forum to discuss, debate, plan, organize, evaluate, or motivate research projects and initiatives. The event seeks to facilitate collaboration and help inform researchers about what questions and problems need to be tackled.

Archivists from around the country and the world will convene at *ARCHIVES*RECORDS: Ensuring Access*, the Joint Annual Meeting of CoSA, NAGARA, and SAA. The Research Forum will provide a platform to acknowledge current—and encourage future—research and innovation from across the broad archives community and for the benefit of the archives profession.

**Research Forum Events at
*ARCHIVES*RECORDS: Ensuring Access***

The following events are planned for 2014:

- **Research Presentations and Posters** (Tuesday, August 12, 9:00 am–5:00 pm): Here’s your chance to present, discuss, listen to, or view research reports and results on a variety of topics. The final thirty minutes of this session will seek input for SAA’s 2015 Research Forum.
- **“Office Hours” in the Exhibit Hall** (Thursday, August 14, and Friday, August 15): Research Forum organizers will be on hand to hear your ideas about the Forum and for ad hoc discussions about specific research projects.
- **Poster Sessions:** Be sure to make time to visit the poster sessions, which will include practice innovation and research topics.

CALL FOR PLATFORM AND POSTER PRESENTATIONS

SAA invites submission of abstracts (of 250 words or fewer) for either 10-minute platform presentations or poster presentations. Topics may address research on, or innovations in, any aspect of archives practice or records management in government, corporate, academic, scientific, or other setting. Presentations on research results that may have emerged since the 2014 Annual Meeting Call for Proposals deadline in October 2013 are welcome, as are reports on research completed within the past three years that you think is relevant and valuable for discussion. Please indicate whether you intend a platform or poster presentation.

Abstracts will be evaluated by a review committee co-chaired by Nancy McGovern (Massachusetts Institute of Technology) and Helen Tibbo (University of North Carolina, Chapel Hill).

Deadline for submission of abstracts: May 1, 2014. You will be notified of the review committee’s decision by July 1 (in advance of the Early-Bird registration deadline).

Submit your 250-word abstract no later than May 1 via email to researchforum@archivists.org. **Please be sure to include a title and your name, affiliation, email address, and whether your proposal is for a platform or poster presentation.**

Maher Represents SAA at WIPO Copyright Meeting

SAA Past President and Intellectual Property Working Group member Bill Maher represented the views of American archivists as a permanent observer at the World Intellectual Property Organization (WIPO)'s Standing Committee on Copyright and Related Rights meeting, December 16–20. Attendees discussed an international treaty for library and archives exceptions for copyright, including provisions related to orphan works and making preservation copies. Maher noted that many of the national delegates are less familiar with the mission of archives than that of public libraries; his statement on SAA's behalf helped to bridge that gap. For more information, visit <http://www2.archivists.org/groups/intellectual-property-working-group/advice-and-advocacy>.

In Search of Excellence: SAA Awards Deadline Is February 28

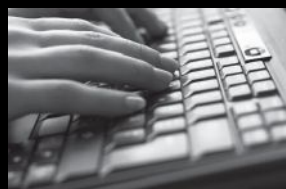
Do you know of an individual or organization that has made an outstanding contribution to the archives profession? Or promoted greater public awareness of archives? Have you published a groundbreaking book, written an outstanding article, or developed an innovative finding aid? Do you need financial assistance to attend graduate school or a professional conference? SAA offers a variety of opportunities for professional recognition and financial assistance through the naming of Fellows, an awards competition, and scholarships. **Nominate a deserving colleague—or yourself—by February 28.** See <http://www2.archivists.org/recognition>.

Archival Advocacy a Major Initiative for ICA

Past President Gregor Trinkaus-Randall represented SAA at the International Council on Archives Section of Professional Associations (ICA/SPA) meeting during ICA's first annual conference in Brussels, Belgium, in November. The conference theme, *Accountability, Transparency, and Access to Information*, reflects both ICA's and SPA's interest in archival advocacy. Currently, there is a proposed regulation by the European Union to permit companies, governments, and other organizations to destroy personal data once its administrative use is complete. The Association des Archivistes Français developed an online petition protesting this proposed regulation that has garnered more than 51,000 signatures, many from the United States. ICA and SPA will meet in Boston, March 20–25, in conjunction with the New England Archivists meeting.

Vote in SAA Election March 13 to April 13

Fourteen candidates vying for three different offices are slated for SAA's 2014 ballot. The candidate elected vice president will serve a one-year term beginning in August 2014 and then will become SAA's 71st president in 2015–2016. There are three available seats on the Council; those elected will serve three-year terms beginning in August and running through the 2017 SAA Annual Meeting. The three candidates elected to the 2015 Nominating Committee will serve one-year terms beginning immediately. **Voters will be able to access their online ballot between March 13 and April 13, 2014.** Meet the candidates and learn how to access your ballot at <http://www2.archivists.org/governance/election/2014>.



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KUDOS



Katie Blank joined Marquette University Raynor Memorial Libraries' Department of Special Collections and University Archives as electronic records manager. Blank previously served as the associate special librarian and archival studies program assistant at the University of Wisconsin–Milwaukee School of Information Studies.



Ellen Engseth was appointed curator of the Immigration History Research Center Archives and head of the Migration and Social Services Collections at the University of Minnesota Libraries. Previously, she was archivist at University of Wisconsin–Milwaukee Libraries.



Denise Soufi was appointed Middle Eastern cataloger at the University of North Carolina at Chapel Hill Library, where she will perform original and complex adaptive cataloging of Arabic and Persian language materials. Previously, she served as the Islamic manuscript cataloger at Princeton University.

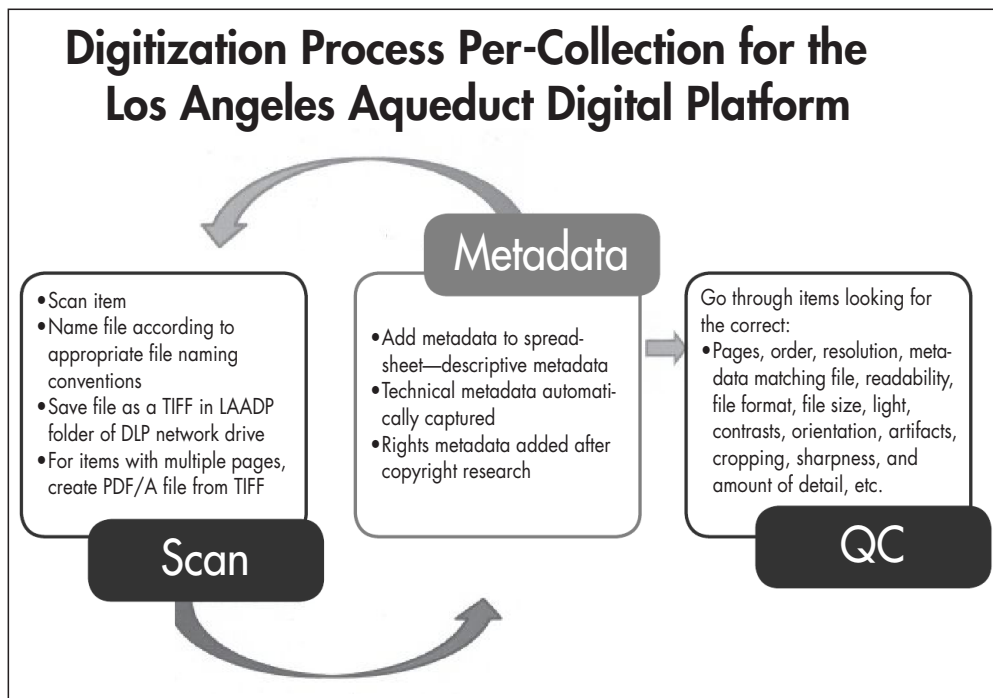
Large-Scale Digitization continued from page 9

To increase productivity, I also trained an undergraduate student to assist in scanning and creating basic metadata. Quality control efforts would have to be efficient given the large quantity of materials being digitized and mounted online in such a small window of time, so I developed a training guide for the intern and a spreadsheet to easily monitor quality control efforts. Within four months, the project team digitized and created metadata for resources from fifteen collections, spanning upward of 1,200 archival objects and more than 4,000 pages.

Throughout this work, the project team collaborated with a number of UCLA librarians and archivists in Special Collections, as well as in the Digital Library Program and the Cataloging and Metadata Center. This collaboration was essential to the project to ensure our work adhered to best practices and national standards, as well as local practices.

Looking to the Future

UCLA Library Special Collections is working to increase its capacity to facilitate



Courtesy of the University of California, Los Angeles, Library Special Collections.

large-scale digitization projects. These projects call for efficiency, standardization, and established procedures that can be repurposed for other projects. The LAADP project worked as a case study for LSC's future digitization projects.

Working on the LAADP project provided me with an incredible opportunity to

learn about and gain experience with digitization projects. Being able to develop a digitization workflow for this large-scale project and participate in making such significant archival materials related to the Los Angeles Aqueduct accessible to the public was extremely beneficial to my development as an archives professional. ■

SOME SAY "That's just a phrase." WE SAY "It's our promise!"



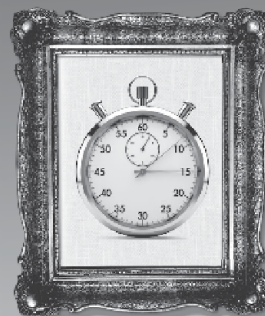
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Redefining the Undergraduate continued from page 3

nerves, the interview went off without a hitch. Over the next several weeks, the remaining interns each conducted their first interviews. We continued at a steady pace for the remainder of the semester. As finals approached, the students made it clear they had no intention of stopping and wanted to continue the project indefinitely.

With twelve new students joining the project the following semester, the senior interns became mentors to the new students. To distribute tasks, each intern was given a specific assignment based on their area of interest. The journalism majors, for instance, wrote press releases for all major events, the organizationally inclined interns scheduled time with veterans and assigned the appropriate students to conduct the interviews based on their expertise and availability, and one student interested in event planning was responsible for coordinating all events associated with the project, such as the monthly lecture series.

Students Lead the Way

The response to this project has been overwhelming. While Gruver now serves as the director of the ETWMP and the Special Collections faculty serves supporting roles, this project has been led by the students. They make the contacts, schedule and conduct the interviews, follow up with the interviewees, plan events, and coordinate marketing and press efforts. For the faculty members involved, it has been extremely rewarding.

Undergraduate research is being promoted and supported, interviewees have supplied monetary and collection donations, and our oral history program is flourishing. Although we are thrilled with those outcomes, the real benefit of this project is in how it has affected the lives of the students. This affect can best be described in their own words.

Hayley Hasik **Senior, ETWMP Coordinator**

I started this process as a fairly cavalier student. I did well in my classes and had an interest in history, but I had yet to find my passion. I enjoyed certain aspects of history—mostly twentieth-century United States history—but



Interns Margo McCutcheon and Courtney Crumpton with veteran Lonnie Beadles, who served as a staff sergeant in the Army Air Corps during World War II. *Courtesy of Texas A&M University–Commerce.*

I had not yet found my niche. My introduction to the oral history interviews held within the Special Collections Department completely changed my perspective and attitude toward history. I enjoyed learning about history, but it was nothing compared to the joy and excitement I felt “doing” history.

I had no idea that our small group of six undergraduate interns had embarked on a journey that would affect our academic careers. We had the support of several faculty members, and that was all we needed to create this project: a little guidance and a lot of trust. Many people were shocked to hear that we wanted to take on a project of this caliber and could not believe we were not only working with archival materials, but collecting archival materials. Many of the professionals we met and even the veterans we interviewed were surprised by the passion and drive exhibited by this group of young students.

Just as we expanded the oral history collection, we expanded as students and professionals. Participating in this project brought history to life. Being able to see, touch, and do history completely changed my attitude as a student. All the artifacts that I once saw as little more than pieces of paper collecting dust were suddenly pieces of people’s lives. People welcomed me into their homes and were amazed that young people cared about them and the lives they led. My outlook on history as a whole completely changed because I better understood that everything I read about and studied was the result of real people. History is the result of ordinary people who did extraordinary things, a fact we often forget or overlook.

Jackson Dailey **Junior, ETWMP Intern**

History is the last thing I would have thought to major in when I first came to college. My advisor, Dr. Eric Gruver,

predicted that I wanted to be a history major in my initial meeting, but I told him with confidence that I wanted to be a computer science major. Once I began college, precalculus stood in the way of that goal. By the time I realized I needed a new academic direction, I was already learning the real ways of history through my involvement in this project. I learned that history is not something you read in textbooks, you have to look into the minds of the people who were there to grasp the real weight of the events that occurred in the past.

With the ETWMP internship, five interns and I founded something that changed our lives. I got to sit in front of someone who has seen the darkest parts of American history and lived to tell the tale. There is no greater honor. My work on this project has advanced me scholastically and personally, so I ask myself, *why not continue this journey forever?* History and archival work is now what I want to do for a living. I’m not reading history; I’m hearing it for myself and documenting it for others. It’s an honor to be able to participate in real history.

* * *

Not only are our interns expanding in their respective fields of interest, they are developing research and interpersonal communication skills leaps and bounds beyond their fellow students. Their confidence has grown exponentially; they went from nervously pacing the archives before each cold call to a veteran to making contacts without batting an eye. Scholastically they are presenting at conferences, publishing with faculty, and maintaining a high GPA, as per the Honors College requirements. With the right motivation, support, and trust, working with undergraduates can be a rewarding experience for everyone involved. Texas A&M University–Commerce now has proof!

To learn more about the East Texas War and Memory Project, visit us on Facebook at <http://www.facebook.com/WarAndMemory>. ■

Your Perfect Pitch continued from page 6

a cool profession. He talks about his job caring for historical records of the software engineering institute at Carnegie Mellon, a federally funded research and development center that deals with software and security. When developing an elevator speech, Horvath feels it's important to be aware of your audience, tailor your pitch, and avoid the appearance of a canned speech.

Archives as a Service

Harrison Inefuku has been working to instill in the faculty at Iowa State University the benefits of the school's institutional repository. He pitches his work as a service, providing the basic information faculty need to get started. He notes that the repository provides free and open access to scholarly work. The archive increases the visibility of scholarship and citation counts, and helps satisfy open-access mandates from federal and other granting agencies. Inefuku also stresses that individuals can submit materials to the archive, and he will handle the work of gaining copyright clearances and putting materials online. The idea came from a department chair who noted, "It's a service-oriented position, and Harrison is providing a valuable service for my faculty."

The Power of Peer Pressure

Mary Manning described an imaginary encounter with her university president who approaches her while she's serving syrup at a pancake breakfast. She'd say, "I work in the archives, which documents the history of our university. It's used by researchers, administrators, and the media. As glad as we are to have researchers in the reading room, many would like to see materials online, and we have put a lot of stuff online. But I'm really excited about digitizing the campus newspapers. We've identified some units on campus that are interested in collaborating,

and potential donors. Many institutions have put their newspapers online, and they've proven to be popular resources for researchers, administration on campus—particularly development and alumni affairs—and alumni." At that moment Manning would hand the president her card . . . most likely covered with syrup.

A Stranger Will Tell Your Story If You Don't

Jill Severn's duties at the University of Georgia include collection development for grassroots volunteer political organizations. One group is Freedom University, which started when the university system of Georgia decided not to admit undocumented students, and professors

"Documenting what you do is not just about inspiration, it's about investing in the future for your cause . . . If you ignore your records, strangers will tell your story based on second-hand information."

established a program to teach college-level classes to these individuals. It was important work, and the group has talked about saving their records but hasn't done so yet. Severn has developed the following response. "If your cause matters now, it should matter later. You stand on the

shoulders of past activists because someone saved their stories, their actions, and their voices. Documenting what you do is not just about inspiration, it's about investing in the future for your cause. The path you take, the battles you wage and win, and the mistakes you make are useful for people who come after you. Work with an archivist who can give you advice about what to save and how and where to save it. You will have to do some work in this relationship, but you will have rights. If you ignore your records, strangers will tell your story based on second-hand information."

What's an Ar-kī-vist?

Living in Hawaii, **Helen Wong Smith** spends a lot of time on airplanes. When she tells people she's an archivist, they say, "Oh, an ar-ki-vist," as though she can't pronounce her own profession. She explains that libraries have published materials and archives typically have unpublished, unique materials. Smith also talks about

using records for reasons other than why they were initially created. Sugar plantation records are traditional corporate records but can be used to study genealogy, the impact to the land, or climate change. We don't know the potential uses for archives so we don't impose subject headings. Thus, archivists need to be subject experts about their holdings to share information about their contents and strengths.

Do You Come Here Often? I'm a Digital Archivist.

Dorothy Waugh talked about elevator pitches as professional pickup lines. Her aim is to capture another person's interest, explain why they should be impressed by what she does, and leave them intrigued enough that they'll call her. Waugh uses a story to explain.

"A friend dropped her iPhone in the bathroom, and in one horrifying instance realized she had dropped all of her digital photos down the toilet. Photos on a smart phone are just one example of the increasingly digital nature of all our records. And toilets are only one of the obstacles facing the preservation of digital material. Additional challenges include the extraordinary pace at which hardware and software become obsolete and are no longer usable. There are difficulties with designing policies and practices to help us look after these digital records that will stand the test of time. The sheer volume of material being created raises issues about how we back it up and store it. There are ethical implications of preserving and providing access to these digital records. As a digital archivist I navigate these challenges and prevent our precious digital records, our beliefs and discoveries, our successes and failures, from falling down the metaphorical toilet."

* * *

We know why we love our jobs and what makes our jobs important. It's up to us to effectively share those feelings whenever we meet an inquisitive coworker, an intrigued stranger, or a curious youngster. Develop and practice your pitch, and the next time you're in an elevator (or at the park, grocery store, bank—wherever), you just may strike a chord with a future archives ally or a budding archivist. ■

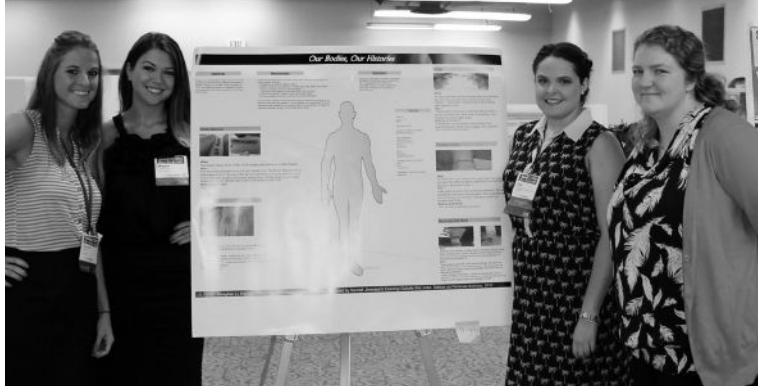
Our Bodies, Our Histories

continued from page 11

not all tattoos are intended to be preserved after the life of the individual, while others believed that all archival material is worth preserving, including tattoos. As one respondent succinctly stated, "Why would we designate something as having archival value if we did not think it was worth long-term preservation?"⁶ If we believe tattoos to be archival material, long-term preservation would be the logical goal. This leads us directly to the most difficult topic of the survey: the practical application of preservation.

Question Five

Since tattoos are a part of a person, it would be very expensive to preserve the tattoo wearer's body. Preserving human remains is not a task for archivists, even though quite a few respondents gave some very thoughtful suggestions on how to accomplish it. Instead, archivists should focus on preserving images of the tattoo and the stories behind them. Therefore, of the 250 responses, the most common answer to question five was to take a photograph or video of the tattoo. Other common answers included using digital photography, the tattoo artist's sketches, oral histories, and descriptive metadata to describe the context and value of the tattoos. Several participants commented on their enthusiasm on this new, emerging topic of collecting and preserving personal body art. Overall, most participants believe that if archivists consider



Kasie Eckman, Meaghan Li, Katie Cheramie, and Rachel Gifford present "Our Bodies, Our Histories" at the 2013 CoSA/SAA Joint Annual meeting in New Orleans.

tattoos archival material, the best mode of preservation is digital photography with oral histories.

However, not all participants were enthusiastic about this new area of study. Many participants responded that they did not see the archival value of tattoos, and that archivists should not preserve tattoos or images of tattoos. These participants saw tattoos as ephemeral items that do not belong in an archival setting. They also argued that the human body is not a personal archive, and therefore a collection of tattoo images is not worthy of preservation.

Question Six

Question six asked if the participant was an archive or library and information science professional. Of the 249 respondents (one participant skipped this question), 214 individuals answered "yes" (85 percent), and 35 individuals answered "no" (14 percent).

Conclusion

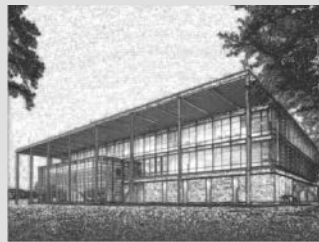
After analyzing the results of both studies, we have come to several conclusions. The majority of participants with tattoos believe their body to be an archive and their markings deserving of preservation. The archival community's thoughts are more conflicted. We understand that the idea of tattoos as archival material is new, uncharted territory for archivists who have a growing interest in this topic. However, whether or not we as a professional community consider tattoos archival material, we must acknowledge that as more people acquire tattoos more people will want to preserve the memories represented by their tattoos over time.

Although it is not feasible to preserve human skin, capturing the image of a tattoo along with the story behind the ink is a possible way to preserve this trend in our culture. We can adopt a creative, proactive approach to preserve these works of art and provide a permanent place to share the tattoo's story. By using photography and oral history, we are letting the tattoo and its owner tell the cultural context and history of the record. ■

Notes

- ¹ Wright, Kirsten. *Recording 'a very particular Custom': tattoos and the archive*. Springer Science + Business Media B.V. October 2009. 99.
- ² Ibid, 108.
- ³ Ibid, 109.
- ⁴ Tally, T., Utt, K., Saxon, E., et al. *The Silence of the Lambs*. Santa Monica, CA: MGM Home Entertainment, 2001.
- ⁵ Q4, R29 "Our Bodies, Our History" survey. Received October 23, 2013.
- ⁶ Q4, R36 "Our Bodies, Our History" survey. Received October 15, 2013.

47th Annual Georgia Archives Institute June 9–20, 2014 Atlanta, Georgia



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Designed for beginning archivists, manuscript curators, and librarians, the Institute provides general instruction in basic concepts and practices of archival administration and management of traditional and modern documentary materials. The two-week program is held at the Georgia Archives and includes one week of classroom instruction in basic concepts, one day of preservation instruction, and an introduction to digital records. To link archival theory with real world application, students will also participate in individualized, three-day internships at local archival repositories.

Randall C. Jimerson, Professor of History and Director of the Graduate Program in Archives and Records Management at Western Washington University in Bellingham, Washington, will be the principal instructor. He is a Fellow and past president of the Society of American Archivists. Topics will include acquisition, appraisal, arrangement, description, and reference, as well as legal and administrative issues.

Tuition is \$500 and enrollment is limited. **Deadline is April 1, 2014**, for receipt of application and \$75 application fee (refunded if not admitted to Institute).

Tuition scholarships are available from The Society of Georgia Archivists (www.soga.org) and The Friends of Georgia Archives and History (www.fogah.org).

For an application to the Institute or additional information, please visit www.georgiaarchivesinstitute.org or contact:

Georgia Archives Institute, P. O. Box 4074, Decatur, GA 30031
GeorgiaArchivesInstitute@yahoo.com

Mapping the Offenbach Archival Depot

continued from page 5

black-and-white images, to assess both functionality and aesthetics. The images for this sample set were already on our Flickr page (http://www.flickr.com/photos/center_for_jewish_history/), and the first step in this process was to download them and assign locations. We then made a simple Excel spreadsheet with the appropriate metadata: title, description, parent collection, and location.

Next came the testing phase. We developed a rubric for assessing the platforms. Ease of use and aesthetics—a platform that would have a unique look but that wouldn't have to involve our web designer—were criteria at the top of our list. We also considered cost of the product and the amount of advertising on the pages.

Each of the platforms had strengths and weaknesses. Viewshare, for instance, was easy to use but would have required modification to meet our aesthetic

requirements. Geostoryteller, which was initially designed for walking tours, was a helpful tool for displaying information but was not useful for our purposes. We had difficulty with image display with GoogleMaps, which we felt detracted from the experience, and it was challenging for CartoDB to express the locations within our parameters.

We had learned about Flickr's mapping tool through our previous work with the site. After preliminary web research, we learned it's possible to encode locations into image headers using Picasa, specifically through the EXIF header (Exchangeable Image File Format) function. We simply had to customize the settings in Flickr to automatically generate the maps. The maps created were large and clear, and the header was already customized with our logo. We removed the photographs from our proprietary digital asset manager and cropped, edited, and geotagged them using Picasa. All that was required from there was to upload the images with appropriate descriptions.

We already had the German data courtesy of Fraas, but we wanted to create new data

for our map and for Fraas to work with as well. A CJH intern who is fluent in Russian translated the stamps from the Baltic region, and we developed an initial map that shows looted libraries in Latvia, Poland, and Russia.

Working in tandem and sharing our data enabled us to create a visually engaging representation of looted and stolen books throughout Europe taken from archival materials. The CJH hopes this project brings this history to life and inspires new interest in these fascinating books. ■

Notes

There are two scrapbooks of archival markings from the books sorted at the Offenbach Depot in the Seymour Pomrenze Collection held by the American Jewish Historical Society (call number P-933), accessible through search.cjh.org.

The authors would like to acknowledge the following: The American Jewish Historical Society, which graciously allowed the use of their archival materials and digital content; Mitch Fraas of The University of Pennsylvania Libraries' Special Collections Center for his data and technical assistance in this project; and Reference Services Intern Ilya Slavutskiy for his work on translating and mapping.

National History Day

continued from page 12

and the desegregation of my school district in suburban Philadelphia. Through these experiences I learned to investigate, ask questions, consult primary and secondary sources, conduct interviews, deal with conflicting evidence, and write a coherent paper arguing my case and supporting it with historical evidence, reasoning, and argumentation. I learned to write and rewrite (and rewrite again).

Get Involved

There are many ways to get involved with NHD. Have you ever considered . . .

- Becoming an NHD judge? It's the simplest and best introduction to the program. Volunteer judges are needed at regional, state/affiliate, and the national contest. You also can find your state or affiliate coordinator and they can connect you with contests in your area (see <http://www.nhd.org/Coordinators.htm>).

- Partnering with a local school or teacher? Maybe you can help a teacher coteach a lesson or bring authentic primary sources (or prints of them) into a classroom near you.

Preteens and teens are a key audience for your organization. They are the young adults who we are preparing to be citizens, and they need to know the significance of archives. There are many ways to get involved with NHD . . .

- Putting out a query through regional coordinators asking if there are students you can mentor? If you work at a military archive, I bet there are several local students who would love the opportunity to work with your resources.

- Using your connections to help the teacher network? Many students find success with the variety and scope of resources available in college and university libraries. Can you help connect a teacher to a colleague at one of these locations? When one of my former students searched JSTOR for the first time, she turned to me in amazement and said, "I had no idea so many people still cared about the Louisiana Purchase."
- Hosting an online Q & A session to allow students who live far from your institution to ask you questions about archives?
- Supplying a list of topics with local connections that you can support at your archive to a state coordinator so that he or she can help you connect with students or teachers with similar interests?

Please consider reaching out to your state's coordinator and becoming involved in NHD at some level. I think you'll be pleasantly surprised when you do. ■



FROM THE EXECUTIVE DIRECTOR

Nancy P. Beaumont

nbeaumont@archivists.org

Revolving Doors

During this particularly long and blustery winter I've become a bit obsessed with revolving doors. What a brilliant invention! I assumed that their great benefit is

temperature control, but in doing some research (admittedly limited to Wikipedia) I learned so much more: "Skyscraper design requires some sort of draft block, such as revolving doors, to prevent the chimney effect of the tall structure from sucking in air at high speed at the base and ejecting it through vents in the roof while the building is being heated, or sucking in air through the vents and ejecting it through the doors while being cooled, both effects due to convection."¹

What really intrigues me about them, though, is that they require their users to demonstrate a certain level of civil behavior (cooperation, collaboration, even consciousness) to function well. We go our own ways before entering and after exiting a revolving door, but while we're in there, we're co-dependent. If one person is in a hurry, we're all along for the ride. If an oblivious texter chooses that moment to stop and compose an undoubtedly critically important message, we may all be at a standstill (and/or she may be subject to injury). Smooth entry and exit depend on those who are in there with us.

It's yet another metaphor for "associating."

SAA benefits significantly when our members, leaders, and staff "associate" for a common purpose. A few recent examples:

SAA benefits significantly when our members, leaders, and staff "associate" for a common purpose.

- A new digital edition of *Archival Outlook* is being rolled out with this issue. You now can view this issue on any device from anywhere at any time of day. Read it on your tablet,

smartphone, or desktop. One of the best features is that you can share individual articles via social media—which was one of the recommendations of the 2012–2013 Communications Task Force. Back issues from 2013 also are being converted to digital editions. Our vendor is BlueToad, which currently publishes the digital editions of 10,000-plus magazines. Chances are you may already be familiar with the cool interface. If not, be prepared to be dazzled! (There is no free lunch, but at \$4.00 per page BlueToad provides a very economical way to improve accessibility. We'll be evaluating access data and your comments and looking at offering an opt-out or opt-in option for the print version of *Archival Outlook*. So do let us know what you think.)

- In the November/December issue I announced that, based on the recommendations of the 2011–2013 Annual Meeting Task Force and the SAA

Council's adoption of "Principles and Priorities for Continuously Improving the SAA Annual Meeting," we have contracted with the Cleveland Convention Center for 2015 and the Oregon Convention Center in Portland for the 2017 conference. I'm happy to tell you that the 2016 Annual Meeting will be held at the Hilton Atlanta. Working together, member volunteers, leaders, and staff are trying out some new options to make the Annual Meeting as accessible and affordable as possible.

- The SAA Council and the SAA Foundation Board of Directors will be meeting in Chicago in late January to consider a variety of issues with the common purpose of improving the lot(s) of archives and archivists. Both groups will be dealing with some nitty-gritty stuff and both will be looking at big goals and strategies. Keep an eye on the SAA website, *In the Loop*, the *Off the Record* leadership blog, and Facebook and Twitter for the outcomes of their deliberations.

Speaking of associating: Our warmest wishes go out to our staff colleague René Mueller, who married her best friend, Jeff Craig, on December 31. Happy New Life! ■

Note

¹ http://en.wikipedia.org/wiki/Revolving_doors. Accessed January 17, 2014.

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Conceptualizing 21st-Century Archives

Anne J. Gilliland

The digital age has spurred constant technological and sociocultural change. In *Conceptualizing 21st-Century Archives*, author Anne J. Gilliland explores the shifts and divergences in archival discourse that technological developments have necessitated, facilitated, or inspired. With each chapter, Gilliland addresses either the historical development or the current state of an area within archival science that information and communications technology have significantly affected to ultimately construct a picture of how archives arrived in the 21st century and to suggest where they might be going in the foreseeable future.

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